

# Alone At The Drive-In Movie

By WARREN CASEY and JIM JACOBS

Moderately slow Rock 'n' Roll beat, in 4

The musical score is written for guitar and piano. The guitar part is in the treble clef, and the piano part is in the bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Moderately slow Rock 'n' Roll beat, in 4'.

The score consists of four systems of music. Each system has a guitar part and a piano part. The guitar part includes various chords and melodic lines. The piano part provides a steady accompaniment.

**Chords and Fingering:**

- Gmaj9: 1 2 3 4 5 (fingering: 1 2 3 4 5)
- Em7: 1 2 3 4 (fingering: 1 2 3 4)
- Am7: 1 2 3 4 (fingering: 1 2 3 4)
- D7: 1 2 3 4 (fingering: 1 2 3 4)
- Bm7: 1 2 3 4 (fingering: 1 2 3 4)
- E9: 1 2 3 4 (fingering: 1 2 3 4)
- Cm(maj7) 3 fr.: 1 2 3 4 (fingering: 1 2 3 4)

**System 1:**

- Guitar: Gmaj9, Em7
- Piano: Gmaj9, Em7

**System 2:**

- Guitar: Am7, D7, Gmaj9, Em7, Am7, D7
- Piano: Am7, D7, Gmaj9, Em7, Am7, D7

**System 3:**

- Guitar: Bm7, E9, Am7, D7, Cm(maj7) 3 fr.
- Piano: Bm7, E9, Am7, D7, Cm(maj7) 3 fr.

**System 4:**

- Guitar: D7, Gmaj9, Em7, Am7, D7
- Piano: D7, Gmaj9, Em7, Am7, D7

Chord diagrams: Gmaj9, Em7, Am7, D7

Chord diagrams: Bm7, E9, Am7, D7, G, Cm 3 fr.

Chord diagrams: G, G7, C, D, Gmaj7, G7

Chord diagrams: C, D, Gmaj7, G7, C, D

Chord diagrams: Bm7, Em7, C, D

Chord diagrams: Gmaj9, Em7, Am7, D7, Gmaj9, Em7

Chord diagrams: Am7, D7, Bm7, E9

Chord diagrams: Am7, D7, G, Cm, Gmaj9

*freely* *a tempo* *rit.*

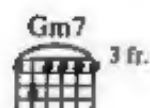
# Beauty School Dropout

Lyric and Music by WARREN CASEY and JIM JACOBS

Freely

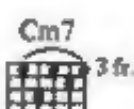


Your sto - ry's sad to tell: a teen - age ne'er - do - well; most



mixed-up non - de - lin - quent on the block.

Your fu - ture's so un - clear now. What's



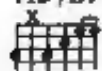
Moderately, in 2  
Abm6/Cb



left of your ca - reer now? Can't e - ven get a trade - in on your smock.

mp cresc.

Ab/Bb



Eb



Cm



3 fr.

Fm7



First system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.

Bb



Eb



Cm



3 fr.

Second system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.

Beau - ty school drop - out,

no grad - u -

Third system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.

Fm7



Bb



Eb



Cm



3 fr.

Fourth system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.

a - tion day for you. Beau - ty school drop - out,

missed your mid -

Fifth system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.

Ab



4 fr.

Bb



Eb



Cm



3 fr.

Sixth system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.

terms and flunked sham - poo.

Well, at least you could have tak - en time to

Seventh system of musical notation, featuring a treble and bass staff with a piano accompaniment. The treble staff contains a series of eighth-note chords, while the bass staff provides a simple harmonic foundation.



Fm7

Bb

Gm

3 fr.

wash and clean your clothes up, af - ter spend - ing all that

Cm

3 fr.

Fm7

Bb

dough to have the doc - tor fix your nose up. Ba - by, get

Eb

Cm

3 fr.

Fm7

Bb

mov - ing. Why keep your fee - ble hopes - a - live? What are you

Eb

Cm

3 fr.

Ab

4 fr.

Bb

prov - ing? You've got the dream, but not the drive. If you

E♭



E♭+



A♭



go for your di - plo - ma, — you could join the — sten - o

D♭9



E♭



Cm



Fm7



B♭



E♭



pool. Turn in your teas - ing comb and go back to high school.

Cm



Bsus4



B6



Beau - ty school

E



C♯m



F♯m7



drop - out,

hang - ing a - round the cor - ner store. —

B



E



C#m



4 fr.

A



Beau - ty school drop-out,

it's a - bout time you knew the

B



E



C#m



4 fr.

score.

Well, they could - n't teach you an - y - thing. — You

F#m7



B



G#m



4 fr.

think

you're such

a look - er.

But no cus - tom - er would

C#m



4 fr.

F#m



B



go

to you

un - less

she

was

a

hook - er.

Ba - by, don't



E C#m 4 fr. F#m7

sweat it. You're not cut out to hold a

B E C#m 4 fr.

job. Bet - ter for - get it. Who wants their

A B E

hair done — by a slob? Now your bangs are curled; your

E+ A D9 4 fr.

lash - es twirled. But still the world is cruel. Wipe off that

E C#m 4 fr. F#m7 B E

an - gel face and go back to high school.

B E C#m 4 fr.

Ba - by, don't blow it. Don't put my

F#m7 B7-9 E

good ad - vice to shame. Ba - by, you know it.

C#m 4 fr. A B

E - ven Dear Ab - by'd say the same. Now, I've





called the shot. Get off the pot. I real - ly got - ta







fly Got - ta be go - ing to that malt shop in the

*freely*






sky Beau - ty school

*a tempo*





drop - out, go back to high school —

# Blue Moon

Lyric by LORENZ HART Music by RICHARD RODGERS

Moderately

D13



G



Em



C



Blue

moon,

moon,

moon,

you saw

me

you knew

just

now I'm

no

D



G



Em



C



stand - ing

a - lone,

with out

a

what I

was there

for

You heard

me

long - er

a - lone,

with - out

a

D



G



Em



C



dream in

my heart,

with - out

a

say - ing

a prayer

for

some one

I

dream in

my heart,

with - out

a

**D** *To Coda* **G** **Em** **C**

love of my own  
 real - ly could  
 love of my

**D** **2. G** **C6** **G**

Blue\_ care for And then

**C6**

sud - den - ly ap - peared be -

**G** **C6**

fore me the on ly one





my arms could ev er hold \_\_\_\_\_



I heard some - bod - y \_\_\_\_\_



whis - per, "Please, \_\_\_\_\_ a - dore \_\_\_\_\_



me." \_\_\_\_\_ But when I looked, \_\_\_\_\_



that moon had turned to gold.

*D. S.  $\frac{1}{2}$  al Coda*

Whos, blue

Coda



own, with-out a love of my



own.

# Born To Hand Jive

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium tempo, in 2



Be -



fore I was born, late one night,  
bare - ly walk when I milked a cow



my pa pa said, "Ev - 'ry - thing's all right"  
When I was three, I pushed a plow



The doc - tor made Ma - ma lay down,  
While chop - pin wood, I'd move my legs,




with her stom - ach bounc - in' all a - round  
and I start - ed danc - in' while I gath - ered eggs




'Cause a be - bop stork was a -  
The town - folk clapped I was



bout to ar - rive Ma - ma gave birth to the hand give  
on - ly five "He'll out - dance 'em all He's a born hand give"

1.  5 fr.

2.  5 fr.

I could Born to

 3 fr.  5 fr.

hand jive, ba - by Born to

 3 fr.  5 fr.

hand jive, ba - by —

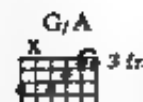
*D. S.  $\frac{9}{8}$  (Instrumental) al Coda*

*Coda*  5 fr.

 3 fr.  5 fr.

Now, can you hand jive, ba - by?





Oh, can you hand jive, ba - by? —



Oh, yeah Oh,



yeah. Oh, yeah.



Yeah Born to hand — jive, oh yeah!

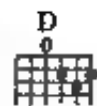
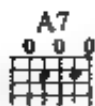
# Freddy, My Love

Lyric and Music by WARREN CASEY and JIM JACOBS

Slow Rock tempo, in 2



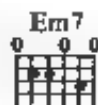
oh. Fred - dy, my love, I miss you  
Fred - dy, you know, your ab - sence  
Fred - dy, you'll see, you'll hold me



more than words can say,  
makes me feel so blue.  
in your arms some day,

Fred - dy, my love,  
That's o - kay, though,  
and I will be

please keep in  
your pres - ents  
wear - ing your



touch while you're a - way.  
make me think of you.  
lac - y lin - ge - ric.

Hear - ing from you  
My ma will have  
Think - ing a - bout

can make the  
a heart at -  
it, my heart's



day — so much bet - ter, —  
tack — when she catch es —  
pound ing al read y, —

get - ting a sou - ve - nir or  
those ped - al push - ers with the  
know - ing when you come home, we're

B7sus4

B7

Em7

Gm/C



may - be a let - ter —  
black — leath - er patch - es —  
bound — to go stead - y, —

I real - ly flipped o - ver the  
Oh, how I wish I had a  
and throw your serv ice pay a -

D/A

G

D

Dmaj7



gray — cash-mere sweat - er, Fred - dy, my love, Fred - dy, my love, Fred dy, my  
jack - et that match - es, Fred - dy, my love, Fred - dy, my love, Fred dy, my  
round — like con - fet - ti, Fred - dy, my love, Fred - dy, my love, Fred dy, my

G

To Coda

1 A7

2. D7

G

A7



love, Fred-dy, my love — love. — Don't keep your — let - ters from me, I  
love, Fred-dy, my  
love, Fred-dy, my

F#m

D7

Gm7

A7

Dm

thrill to ev - 'ry line. Your spell - ing's kind - a crim - my, but, hon - ey, — so is

Em7-5

A7+5

A7

Dm

G7

mine. I treas ure — ev 'ry gift so, the ring is — real ly nif ty — You

Cmaj7

Bm7

Em7

A7

D. S.  $\frac{3}{4}$  al Coda ◆

say it — cost you fif - ty, — so you're thrift - y; — I don't mind. Oh, oh, oh,

Coda

Repeat and fade

love. Fred-dy, my love, Fred - dy my love, Fred - dy, my love.

Repeat and fade

# Grease

Words and Music by BARRY GIBB

Moderately, with a beat

Bm

E

Bm

I solve my prob - lems and I see the light. We got a

E

Bm

F#m7

Em7

D

lov - in' thing. We got - ta feed it right. There ain't no dan - ger we can

C

Bm

E

Bm

F#m7

go too far. We start be - liev - in' now that we can be who we are. Grease is the word.



G Bm

They think our love is just a  
We take the pres-sure and we

E Bm E Bm

grow in' pain. Why don't they un-der-stand it's just a  
throw a way. Con-ven-tion al-I-ty be longs to

F#m7 Em7 D

cry in' shame? Their lips are ly ing. On ly  
yes ter day There is a chance that we can

C Bm E Bm

real is real. We stop the fight right now We got to  
make it so far We start be liev-ing now that we can

F#m7

Bm

be what we feel - } Grease is the word. \_\_\_\_\_  
 be who we are.

It's got a groove.

Em7

Bm

It's got a mean - ing.

Grease is the time, - is the place,

Em7



To Coda

- is the mo - tion.

Grease is the way we are feel

ing.

ing This is a life of il - lu -

F#m7
 
 G
 

sion, wrapped up in trou - bles, laced in con - fu -

F# Bm

sion. What are we do - ing here?

D. S.  $\frac{3}{4}$  (lyric 2) al Coda

# Greased Lightnin'

Lyric and Music by WARREN CASEY and JIM JACOBS

Fast Rock 'n' Roll beat



We'll get some o - ver - head lift - ers and four - bar - rel quads, oh yeah..  
pur - ple French tail lights and thur - ty inch fins, oh yeah..



A fuel in - jec - tion cut - off and chrome -  
A Pal - o - mi - no dash - board and dual



plat - ed rods, oh yeah..  
muf - fler twins, oh yeah..  
With a  
With new



four - speed on the floor, they'll be wait - in' at the door You  
pis - tons, plugs, and shocks, I can get - in' off my rocks. You



know that ain't no shit We'll be get - in' lots of tit in Greased  
know that I ain't brag-gin' She's a real puss - y wag - on, Greased



Light - nin' } Go Greased Light - nin' You're  
Light - nin' }

burn - in' up the quar - ter mile



F



Go Greased Light nin' You're coast - in' through the heat lap trial.



C



G



You are su - preme. The chicks - 'll



F



C



G




cream for Greased Light - nin' We'll get some




2. Half as fast


C



F



C



Light - nin'



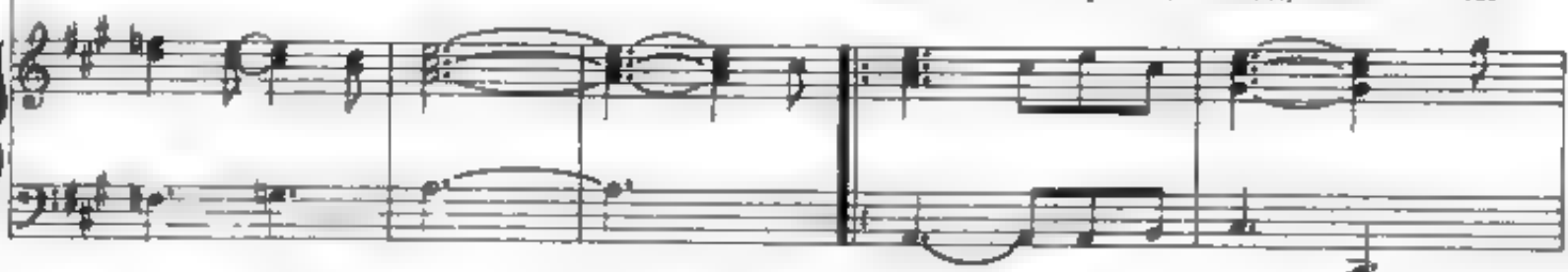
# Hopelessly Devoted To You

Words and Music by JOHN BARRAR

Moderately slow, in 2

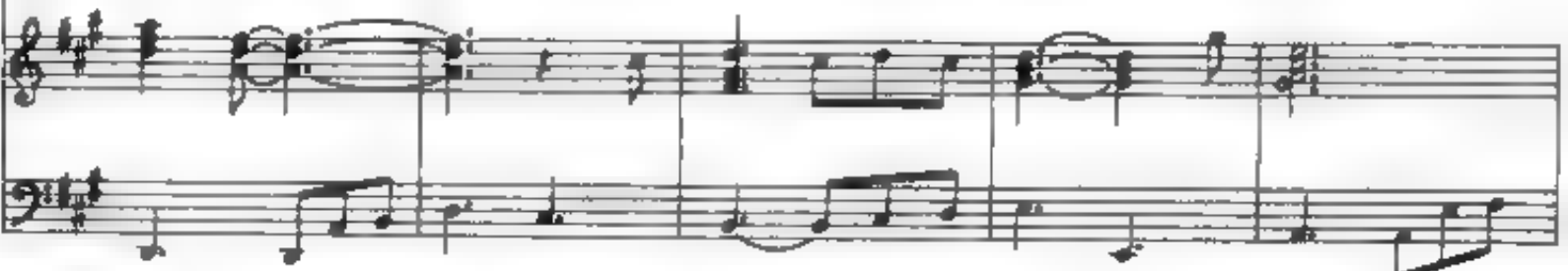


Guess mine is not the first heart  
know head I'm just a fool who's  
is say - in', "Fool, for -



bro - ken  
will - in' -  
get him."

My eyes are not the first to cry  
to sit a - round and wait for you.  
My heart is say - in', "Don't let go.



A6 A F#7

I'm not the first to know there's  
But, ba by, can't you see there's  
Hold on to the end. And

C#m7-5/G F#7 1 Bm7

just noth get tin' o ver you.  
that's in' else for me to  
what I in tend to

C#m7 4fr Cm7 3fr Bm7 E7

1

2 Bm7 C#m7 4fr Cm7 3fr Bm7 E7

do? } I'm hope - less - ly de - vot - ed - to  
do. }




you. But now there's

*cresc*



no - where to hide \_\_\_\_\_ since you pushed my love a - side. \_\_\_\_\_

*f*





I'm out \_\_\_\_\_ of my head,





hope - less - ly de - vot - ed \_\_\_\_\_ to you, \_\_\_\_\_

hope - less - ly de - vot - ed to you.

hope less ly de vot - ed to

decrest.

you. My

hope - less - ly de - vot - ed to you.

**Chords:**

- C7-9
- Dm
- C#+
- Dm/C
- Dm/B
- Gm7 3fr
- C7-9
- Dm
- A
- Coda
- Gm7 3fr
- C7-9
- Bbm
- F

**Instructions:**

- To Coda
- D. S.  $\frac{1}{2}$  (no repeats) al Coda

# Hound Dog

Words and Music by JERRY LEIBER and MIKE STOLLER

Fast Rock 'n' Roll beat

C



You ain't nothin' but a hound dog, — cry - in' all the






F7



time. You ain't nothin' but a hound dog, — cry - in' all the




C G7 F7



time. Well, — you ain't nev-er caught a rab-bit, and you ain't no friend of mine. —

To Coda ◆



C

They said\_ you was high - class\_ Oh no, that\_ was just a

F7

lie Call\_ you high - class That\_ was just a

C G7 F7

lie. Well,\_ you ain't nev-er caught a rab-bit, and you ain't no friend of mine\_

C D. S.  $\frac{3}{4}$  at Coda

Coda C No chord C9

You ain't noth - in' but a

# It's Raining On Prom Night

Lyric and Music by WARREN CASEY and JIM JACOBS

Slowly and freely



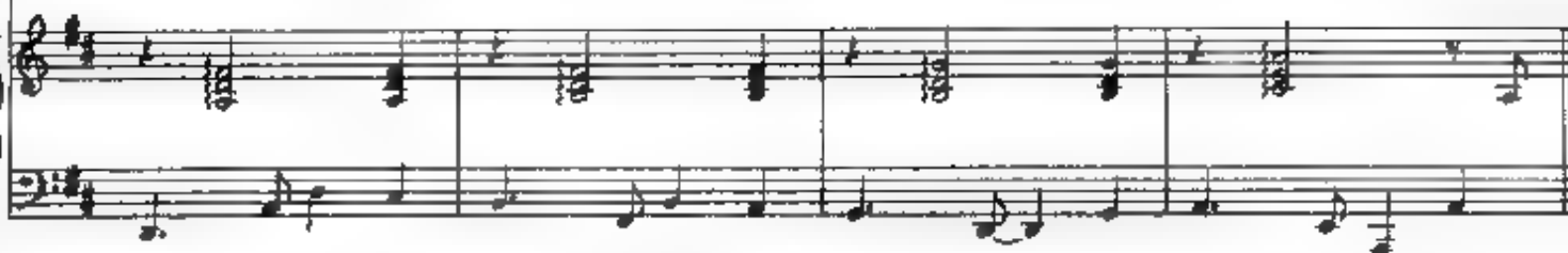
I was de-priv'd of a young girl's dream by the

cruel force of na-ture from the blue.

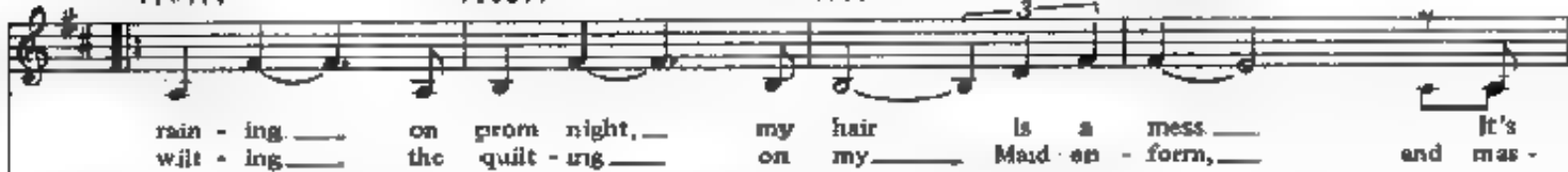
In- stead of a night full of

ro- mance su-preme, all I got was a run-ny nose and A- si- at- ic flu





It's



rain - ing on prom night, my hair is a mess and it's  
wilt - ing the quilt - ing on my Maiden - form, and mas -



run - ning all o - ver my taf - fe ta dress. It's  
ca - ra flows right down my nose be - cause of the



storm. I don't e - ven have my cor - sage, oh



D7



G



B7



Em7



gee.

It fell

down a sew - er

with my sis -

ter's I.

A7



D



Bm



G



D.

*(spoken)* Yes, it's raining on prom night. Oh, my darling, whar

A7



D



Bm



G



can I do? I miss you It's raining rain from the skies, and it's raining real

A7



D



Bb7



Eb



tears from my eyes over you.

It's rain - ing on

Oh, dear God, make him feel



prom night. Oh, what can I do?  
the same way I do now. Make him want to see me again. (sung) What can I do? It's



rain ing rain from the skies. It's rain - ing tears from my eyes o ver



you. } Rain - ing, ooh, tears from my eyes o ver  
Ooh. }



*D. S.  $\frac{9}{8}$  and fade*

you. Rain - ing, ooh, rain ing on prom night.

# Look At Me, I'm Sandra Dee (Reprise)

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately and very freely, in 1

A(addB)



A(addB)



Look at

L.H.  
mp

A(addB)/C#



D



F#m/B



B7



me. There has to be some - thing more than

E



E7



A



A7/C#



what they see whole - some and pure, oh so

Dmaj7



B7



A/E



E7



A



scared and un - sure,

a poor

man's

San dra

Dee.

A7



Dm7



G7



Cmaj7



Am7



Bm7



E7



A(addB)



A



Dm7



G7



Ama9



F#7



B7








San - dy, you must start — a -





new Don't you know — what you must do?







Hold your head high, take a deep breath, and sigh, "Good - bye to




San - dra Dee —

# Look At Me, I'm Sandra Dee

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Waltz



Look at me. I'm San - dra Dee,  
Watch it! Hey, I'm Dor - dra Dee,  
As for you, Troy Don - a - hue.

B

B7/D#

E

E7

lous - y with vir - gin - I - ty.  
I was know not what brought you up wan - that na way.  
do.

A

A7

D

B7

To Coda

Won't go to bed till I'm le - gal - ly wed. I  
Won't come to a cross. E - ven no Rock - son of lost hus  
You got your crust! I'm ob - ject of just I'm



can't I'm San - dra Dee.



heart to Dor - is Day. (spoken) I don't



drink or swear I don't rat my hair.



I get ill from one cigarette. Take



Dm7

G7

A

F#7

your filthy paws off my silky drawers!

B7

E7

Would you pull that crap with Annette?

D. S.  $\frac{3}{4}$  at Coda

Coda

A

E7

just plain San - dra

A

E7

Bb

Bb7/D

3 fr

Doc.

(spoken) Elvis, Elvis.

E $\flat$ 

C

C7/E

let me be!

Keep that pelvis

F

F7

B $\flat$ B $\flat$ 7

far from me!

Just keep your cool.

Now you're

E $\flat$ 

C7

B $\flat$ /F

start - ing to drool. (spoken) Hey, fongool, I'm Sandra

freely

Repeats and fade

F7

B $\flat$ E $\flat$ 6

Dee!

Repeat and fade  
a tempo

# Love Is A Many-Splendored Thing

From the 20th Century-Fox Motion Picture "Love Is A Many-Splendored Thing"

Lyric by PAUL FRANCIS WEBSTER Music by SAMMY DAIN

Moderately

B7



E



C#m7



4 fr

G#m



4 fr



E



E7



A



C#7/G#



4 fr

F#m



F#m/E



C#m



4 fr



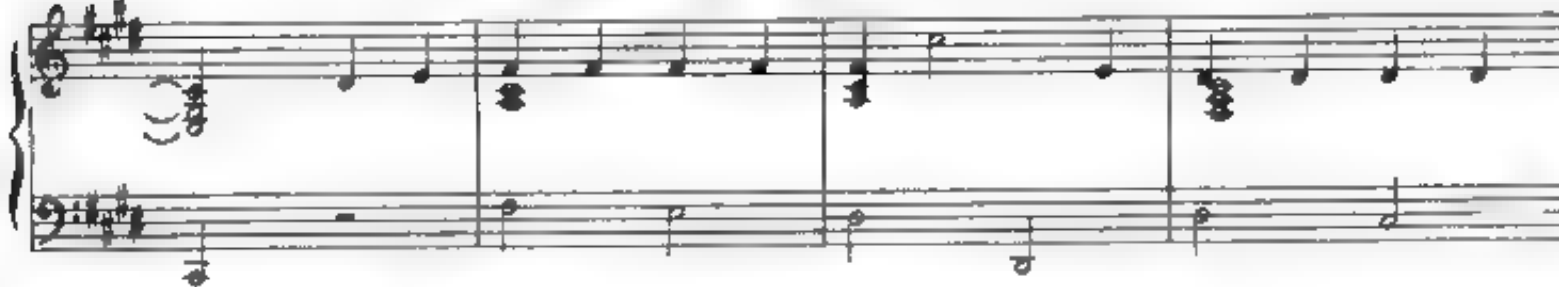
F#m



F#m/E



D#m7-5



B#m7



G#7



4 fr

C#m

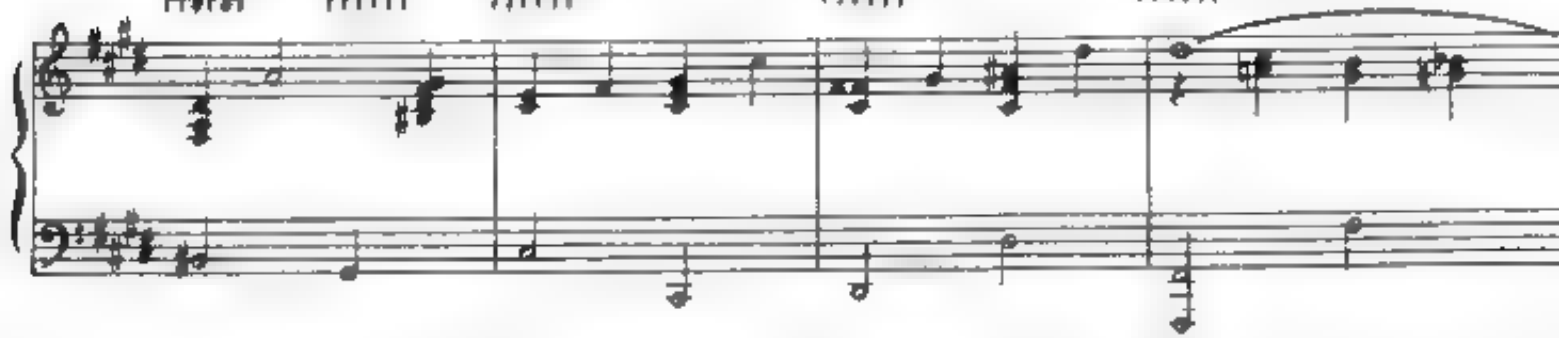


4 fr

D#7



F#m6



B7



E



C#m7



G#m

*p**mf*

E



E7



A



C#7/G#



F#m



F#m/E



E#o7



C#7



F#m



F#m E



D#m7 5



G#7



C#m



C#m, B



A#m7-5



E



C#m



F#m7



A



B7-9



E

*rit*

# Mooning

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately slow, in 2

The musical score for "Mooning" is written for voice and piano. It is in the key of Bb major (one flat) and 2/4 time, marked "Moderately slow, in 2". The score consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are: "I spend my days just mooning, so sad and blue, so sad and blue I spend my nights".

**System 1:** The vocal line begins with the lyrics "I spend my days". The piano accompaniment features a bass line with a half note G2 and a quarter note F2, and a treble line with a half note G4 and a quarter note F4. Chords F7 and Bb are indicated above the staff.

**System 2:** The vocal line continues with "just mooning, so sad and blue,". The piano accompaniment continues with a similar pattern. Chords Gm (3 fr.), Eb, F7, and Bb are indicated above the staff.

**System 3:** The vocal line concludes with "so sad and blue I spend my nights". The piano accompaniment continues with a similar pattern. Chords Gm (3 fr.), Eb, F7, and Bb are indicated above the staff.






just moon - ing all o - ver you.





(All o - ver who?) Oh,



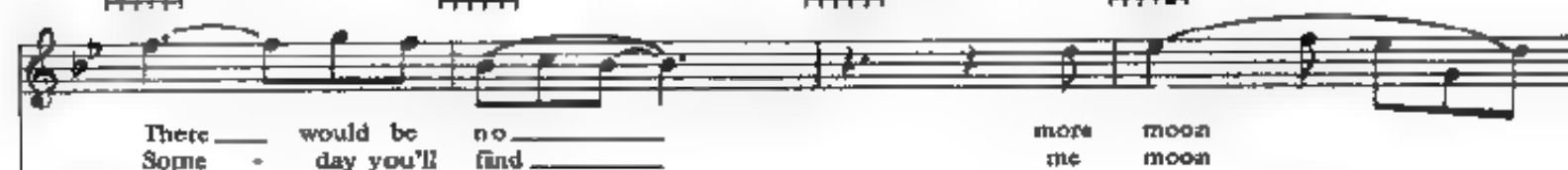
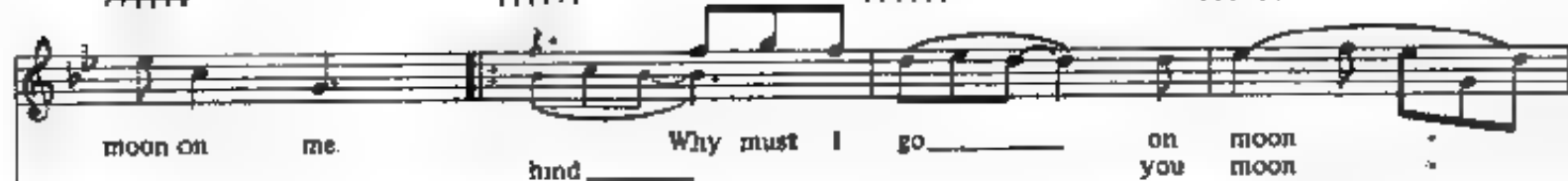


I'm so full of love, as an - y fool can






see, 'cause an gels up a - bove have hung a







ly - ing - by my - self In bed, I  
 Oh, ev - 'ry day at school I watch ya.






cry and give my - self the red eye, moon ing o - ver  
 Al - ways will un - til I got - cha





you I'll stand be - moon






ing too. (There's a moon out to - night)

Freely and much slower



# Rock And Roll Is Here To Stay

Words and Music by DAVE WHITE

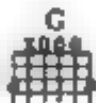
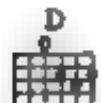
Fast Rock 'n' Roll beat



Rock, \_\_\_\_\_ oh ba - by.



Rock, \_\_\_\_\_ oh ba - by. Rock, \_\_\_\_\_ oh ba - by



Rock, \_\_\_\_\_ oh ba - by. Rock - and - roll is here \_\_\_\_\_ to stay \_\_\_\_\_  
Rock - and - roll will al - ways be \_\_\_\_\_ I



It will nev - er die. — It was meant to be —  
dig it to the end. — It - 'll go down in his -



— that way, — though I don't know why. —  
to - ry just you wait, my friend. —



I don't care what the peo-ple say — Rock - and - roll is here to stay —  
Rock-and - roll - will al-ways be — It - 'll go down in his - to - ry. —



(We don't care what the peo-ple say — Rock - and - roll is here to stay ) —  
(Rock-and - roll - will al-ways be — It - 'll go down in his - to - ry ) —




Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. —





Ev - 'ry - bod - y rock. — Ev - 'ry - bod - y rock. — Come





on. Ev - 'ry - bod - y rock. — Now ev - 'ry - bod - y rock and roll.




Ev - 'ry - bod - y rock and roll. Ev - 'ry - bod - y rock and roll, rock.



— and roll, rock and roll, rock — and roll Come —





on — Ev - 'ry - bod - y rock and roll, — roll, roll, roll.






Rock - and - roll will al - ways be — I dig it to the end —  
If you don't like rock - and - roll, — I think what you are miss -





— in' It - 'll go down in his to - ry —  
But if you like to bop — and stroll,



just you wait, my friend... Rock - and - roll - will  
 come on down and let's - ten. Let's all start - to have -

ways be. It - 'll go down in his - to - ry. -  
 a ball. Ev - 'ry - bod - y rock and roll. - Rock, -

oh ba - by Rock, oh ba - by Rock,

oh ba - by Rock, oh ba - by Rock'

# Rock 'N' Roll Party Queen

Lyric and Music by WARREN CASEY and JIM JACOBS

Medium Rock beat

Chord diagrams: F, Bb C, F, Bb C

La la la la la la la la, la la la la la la la la,

Chord diagrams: F, Bb C, F, Bb F, No chord

la la la la la la la la, ah ha ha, rock 'n' roll par - ty queen.

Chord diagrams: F, Bb C, F, Bb C

Lit - tle girl, do you know who I mean? Pret - ty soon she'll be sev - en - teen.



N.C.

They tell me her name's Bet - ty Jean, ah ha ha, rock 'n' roll par - ty queen...



Fri - day night and she's got a date.  
She's the girl that all the kids know...

go in' plac - es, just a stay - in' out late...  
talk a - bout her wher - ev - er she goes...



drop - pin' dimes in the rec - ord ma - chine, ah ha ha, rock 'n' roll par - ty queen...  
I could write a fan mag - a - zine a - bout my rock 'n' roll par - ty queen...



Bomp ba bomp... ba bomp ba. Oh, no... Can I have the car... to - night?  
Bomp ba bomp... ba bomp ba. You should see... her shake...



Tacet

Ba - by, ba - by, can I be the one — to love you with all of my  
Ba - by, ba - by, don't you call it pup-py love. Don't you want a true ro -



might? } Ay yi yi yi Rock-n' and a-roll in' lit-tle par - ty queen — We're  
mance? }



gon-na do the stroll, hey, par - ty queen. You know I love you so, my par - ty queen. — You're my



rock - in' — and a - roll in' — par - ty queen. —



# Sandy

Words by SCOTT SIMON Music by LOUIS ST. LOUIS

Freely

F

Am7

Strand - ed at the drive - in.

Brand - ed

Eb

C7

fool.

What will they say

Mon - day at

accel.

Medium Rock beat

F

Am7

Gm7

3 fr

Am/C

Gm/Bb

F/A

Gm

3 fr

school?

San - dy, can I you see — I'm in mis - er y? — We

made a start — Now we're a part There's noth - in' left for me —

— Love has flown. All a - lone, I

sit and won - der why, — oh why you left me, oh

**F**  


**Am7**  


**Gm7** 3 fr  


**C7**  


**Gm7** 3 fr  


**C7**  


**Bb/F**  


**Bbm/F**  


**F**  


**Eb/F**  


**F7**  


**Eb/F**  


**F7**  


**Bbmaj7**  


**Bbm6**  


**F**  


**Dm**  


**Gm7** 3 fr  


**C7**  


San - dy, oh San - dy. Ba - by, —  
(spoken) Sandy, my darlin',

*rit.* *a tempo*

Dm7

Cm7

3 fr

F7

some - day, — when high — school is done, —  
you hurt me real bad You know it's true

Cm7

3 fr

F7

Eb/Bb

6 fr

Eb/Bb

6 fr

some - how. some — way, — our two worlds will be one. —  
But, baby, you gotta believe me when I say I'm helpless without

Bb

Ab/Bb

4 fr

Bb7

Ab/Bb

4 fr

Bb7

you. In heav - en — for - ev - er — and  
(sung) Love has flown. All a - lone, — I

ev - er we will be — Oh, please say you'll stay, —  
sit. I won - der why, — oh why, you left me, —

Cm7 3fr

F7

To Coda

Bb

F7

*D. S. ½ (instrumental with  
spoken lyric) at Coda*

oh, San - dy!  
oh,

Coda

Bb

Dm7

Ebmaj7

Ebm6

San - dy,

San - dy,

Bb

Dm7

Ebmaj7

Ebm6

Bbmaj7

San - dy,

why? — (spoken) Oh, Sandy!

rit.

# Summer Nights

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderate ♩

No chord

**BOY** "Sum-mer lov in  
"She swam by me  
"Took her bow, ing

had me a blast  
she got a cramp  
n the ar cade"

**GIRL** "Sum mer ov in  
He ran by me  
"We went stroll ng

hap - pened so fast  
got my suit damp  
drank em on ade

**BOY** "Met a girl  
Saved her life  
"We made ou"

cra zy for me  
she near - y drowned  
an - der the dock"

E A E A D G

GIRL Met a boy cute as can be " Sum-mer days  
 'He showed off. splash ing a round Sum-mer sun,  
 'We stayed out till ten o'clock " Sum-mer fling

A B F#m7 A D No chord


drift ing a - way to uh oh those sum-mer nights Well a, well a well a  
 some thing's be - gun But, uh oh those sum-mer nights. Well a, well a well a  
 don't mean a thing But

D G E A D G


uh Tell me more Tell me more Did you get ver y far? Tell me more Tell me  
 uh Tell me more Tell me more Was it ove at first sight? Tell me more Tell me

F A D G A G 3/4 F#m7 A

more Like does he have a car? uh oh those sum-mer nights.  
 more Did she put up a fight?



Tell me more tell me more But you don't got to brag.





Tell me more tell me more Cause he sounds like a rag





Shu da hop hop Shu - da hop hop Shu-da hop hop Shu da hop hop GIRL He got friend-ly



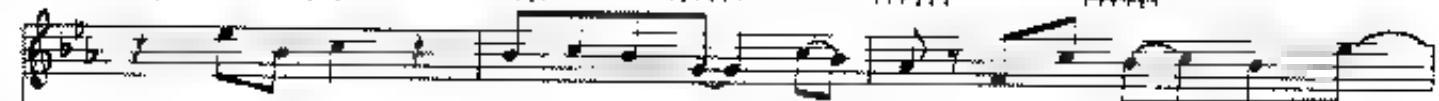


hold - ing my hand BOY She got friend - ly down in the sand





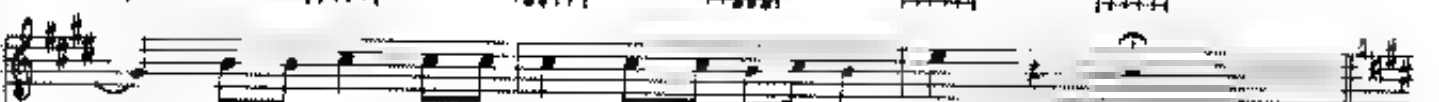
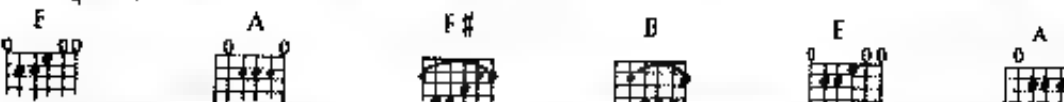
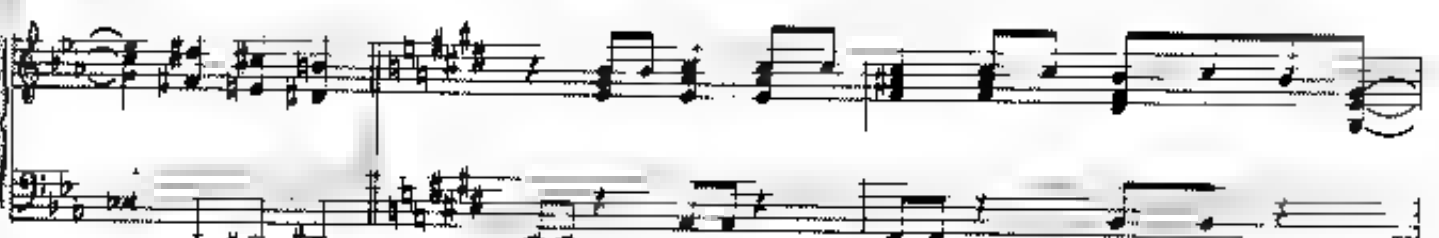
GIRL "He was sweet just turned eighteen" BOY She was good You know what I mean...



Summer heat boy and girl meet... Bu, ah oh those sum mer nights.



Tell me more Tell me more How much dough did he spend?



Tell me more Tell me more Could she get me a friend?





Slow-y



GIRL "It turned cold er

that's where t ends.

BOY "So I told her

mpo



we s'nd be friends

GIRL "Then we made

our rue love vow

Freely



BOY "Wonder what

she's do'n now

Summer dreams

ripped at the seams

But



NC



oh those sum mer

nights

Tell me more

Tell me more

# Tears On My Pillow

Words and Music by SYLVESTER BRADFORD and AL LEWIS

Moderately, m 2



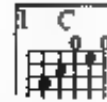
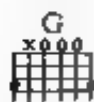
You don't re - mem - ber me, —  
If we could start a - new, —

but I re - mem - ber you. —  
I would - n't hes - i - tate —



'Twas not so long a - go —  
I'd glad - ly take you back. —

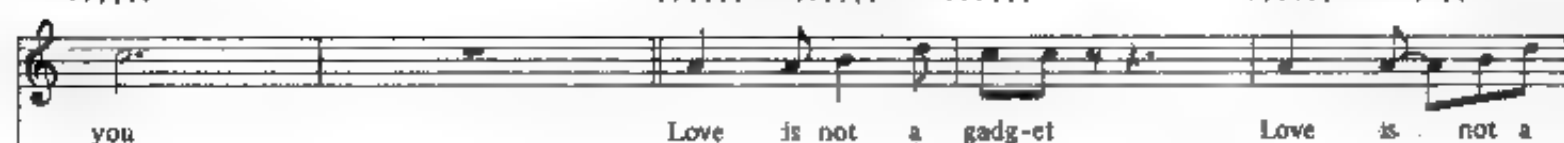
you\_ broke my heart in two. — }  
and\_ tempt the hands of fate. — }



Tears on my pil - low, — part in my heart, — caused by you,



you — you, you, — you, you



you Love is not a gadg-et Love is not a



toy When you find the one you love, he'll fill your heart with joy



4 fr

A $\flat$ 7 A7 D Bm

If we could start a - new, -

Em7 A D Bm Em7

I - would - n't hes - i - tate. - I'd glad - ly take you back - and tempt the

A Em7 A Em7 A

hands of fate - Tears - on my pil - low, - pain in my heart, caused - by

D Bm Em7 A D

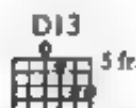
you, you, - - - you -

*molto rit*

# There Are Worse Things I Could Do

Lyric and Music by WARREN CASEY and JIM JACOBS

Freely



There are worse things I could



do

than go with a boy or two.

B7



E - ven though the neigh - bor - hood thinks I'm trash - y and no

Dmaj7

Bm7

E7

A7



good, — I sup pose it — could be true But, there are worse things — I could

Slow Rock tempo, in 2

D

D7

Em

Em/D



do I could flirt with — all the guys, —

Cmaj7

F#m7-5



smile at them and — bat my eyes, —

B7

Em7

A7



press a - gainst them, when we dance, — make them think they — stand a

Dmaj7



Bm7



E7



chance, \_\_\_\_\_ then re - fuse to \_\_\_\_\_ see it through \_\_\_\_\_ That's a

A7



D



Dm



thing I'd \_\_\_\_\_ nev - er do. I could stay home \_\_\_\_\_ ev - 'ry

Gm7



C7



night, \_\_\_\_\_ wait a • round for \_\_\_\_\_ Mis - ter

Fmaj7



Bbmaj7



Gm



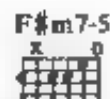
Right, \_\_\_\_\_ take cold show - ers \_\_\_\_\_ ev - 'ry day, \_\_\_\_\_ and



throw my life a way on a dream that won't come

Musical notation for the first system, measures 1-4. The vocal line is on a single staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody consists of eighth and quarter notes, with some phrases tied across measures.

true. I could hurt some one like me

Musical notation for the second system, measures 5-8. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines in both hands.

out of spite or jeal-ous - y.

Musical notation for the third system, measures 9-12. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines in both hands.

I don't steal and I don't lie, but I can

Musical notation for the fourth system, measures 13-16. The vocal line continues with the lyrics. The piano accompaniment features chords and moving lines in both hands.



C#m7 4 fr

F#m7-5

B7

feel and — I can cry a fact I'll bet you — nev - er

Em7

Em7/D 0000

Cmaj7 9 0 0

knew — But to cry in — front of

F#m7-5

D7

you, — that's the worst thing — I could

Gmaj7 X 0 0 0

C 9 0

Cm 3 fr

Gmaj9 5 fr

*Tacet*

do. —

*a tempo* *rit*

# Those Magic Changes

Lyric and Music by WARREN CASEY and JIM JACOBS

Moderately, with a light beat



What's that play - ing on the ra - di - o?\_\_  
I'll be wast - ing by the ra - di - o.\_\_

Why do I \_\_ start sway - ing  
You'll come back \_ to me some -



to and fro?\_\_ I have nev - er heard that song be - fore.\_\_  
day, I know\_\_ Been so lone - some since our last good - bye.\_\_





But if I — don't hear it an - y - more, — it's still fa - mil - iar to me,  
but I'm sing - ing as I cry - ay - ay While the bass — is sound - ing,



sends a thrill — right through me 'Cause those chords re - mind me of the  
while the drums — are pound - ing, beat - ings of my bro - ken heart will



night that I first fell in love to those mag - ic chang - es.  
rise to first place on the chart. — My heart ar - rang - es —



My heart ar rang es a mel o dy. — that's nev er the same, — a mel - o -  
those mag - ic chang - es.



dy \_\_\_\_\_ that's call - ing your name\_ and begs you, please, \_\_\_\_\_ come



back to me. Please re - turn to me. Don't go a -



way a - gain. — Oh, make them play a - gain — the mu - sic I wan - na hear — as once a -



gain you whis - per in my ear. \_\_\_\_\_ Oh, my



dar - lin', ah hah

Ee - hee hee hee - hoo

*D. S. al Coda*

*Coda*



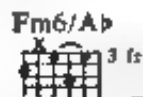
hoo.

Oh, oh, oh,



oh, oh, yeah.

Oo



3 ft

# You're The One That I Want

Words and Music by JOHN FARRAR

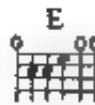
Moderately



I got chills filled They're mul - ti - ply in' with af - fec - tion



And I'm los in' con - trol you're too shy to con - vey,



'Cause the pow er in you're sup - ply in' med - i - tate in my di - rec - tion.

it's e - lec - tric - ity - in'

Feel

your

way

You bet - ter shape  
I bet - ter shape

up,  
up,

'cause I need  
'cause you need

a man  
a man

and my heart is set on  
who can keep you sat - is -

you  
fied

You bet - ter shape up,  
I bet - ter shape up



you bet - ter un - der - stand —  
if I'm gon - na prove —



Noth - in  
Are you

to my heart — I must be true. — }  
that your faith — is jus - ti - fied. — }

left, sure? Noth - in' left sure for down no deep to do —  
Yes, I'm Yes, I'm Yes, I'm Yes, I'm Yes, I'm Yes, I'm

You're the



one that I want.

You, oo,



F C

oo, hon - cy The one that I want

F C

You, oo, oo, hon - cy The one that I want

F G

You, oo, oo are what I need. ...

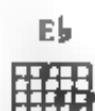
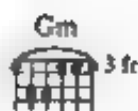
1 2 D. S.  $\frac{3}{4}$  and fade

Oh, yes in - deed. If you're You're the

# We Go Together

Lyric and Music by WARREN CASEY and JIM JACOBS

Bright Rock 'n' Roll beat



We go to - geth - er, \_ like ra - ma la - ma la - ma ka ding - a da ding - a dong.



re - mem - bered for - ev - er \_ as shoo - bop sha wad - da wad - da yip - pi - ty boom \_ de boom.

B♭ Gm 3 fr. E♭ F

Chang chang chang - it - ty chang\_ shoo-bop, that's the way it\_ should

B♭ Gm 3 fr. E♭ F

be, \_\_\_\_\_ wha oooh, yeah!

B♭ Gm 3 fr. E♭ F

We're one\_ of a kind, \_\_\_\_\_ like dip da - dip\_ da-dip doo-wop da doo - bee doo.

B♭ Gm 3 fr. E♭

Our names are signed \_\_\_\_\_ boog - e - dy boog - e - dy boog - e - dy boog - e - dy



shoo-by doo-wop\_ she-bop. Chang chang chang-it-ty chang\_ shoo-bop, we'll al-ways



be\_ like one, wa-wa-wa-waah.

Eb



When we go out at night, and stars are shin-in' bright.



up in the skies a-bove, or at the



high school dance, where you can find ro-mance, may - be it



Repeat ad lib



3 fr.

might be love. Vocal ad lib

Repeat ad lib



3 fr.



3 fr.

We're for each oth - er, like a



3 fr.

wop ba - ba lu-mop and wop bam boom, just like my broth - er is

Eb

F

Bb



sha - na - na - na - na - na - na - na

yip - pi - ty dip... de doom.

Chang chang

Gm

3 fr.

Eb

F



chang - it - ty chang\_ shoo - bop,

we'll al - ways be \_\_\_\_\_

to -

Bb

Gm

3 fr.

Eb

F



geth - er, \_

wha ooh,

yeah!

We'll

*Repeat and fade*

Bb

Gm

3 fr.

Eb

F



al - ways \_\_\_\_\_

be to - geth - er. \_\_\_\_\_

We'll

*Repeat and fade*